

CITYSCAPE
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Claude Baker, Director of Thesis

CITYSCAPE

for Chorus (SATB) and Wind Ensemble

2012

BY

AARON STEPP

CITYSCAPE

This is the bruise of the city,
the mark across our faces
when we rise from tunnels

gasping in the next opening of doors,
only to find another sealed gate
and another and another,

circling around the narrow
streets that once
knew ground.

This is the sound the city sings:
rattle of the metal cage, songs of mice
scuttling near the third rail,

everything in one white vanish
whispered by the search
of crumb to crumb.

These cities are reliefs
carved in sinking hills
or built up from landfill.

Bricks of blood now drained
to dull concrete blocks:
the civilized world.

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Program Notes

Rebecca Morgan Frank's poem "Cityscape" gripped me the first time I read it. Her unflinching look at urban landscapes, the sense of yearning for meaning, and the acceptance of realism drew me to the text. I was captive to the unfolding of meaning in the poem, and I therefore attempted to create a sonic landscape that reflected the verses in every way I could imagine. This fusion of the text and music served as the guiding force for the composition. The intricacies of her lines strongly suggest certain musical textures. For example, the phrase "everything in one white vanish" is accompanied by a musical crescendo that ultimately evaporates. Even when the chorus is not singing, the music attempts to convey the atmosphere of the poem. You will hear motives representing mice scuttling, opening doors, sinking hills, and bricks of blood in the wind ensemble. These motives are combined and recycled throughout the piece to create textures that are akin to passing through a city, experiencing the character of the different blocks and neighborhoods. As the poem moves through each stanza, the mood changes, and the musical landscape matches it. These sonic regions create a musical form of their own, one searching for and discovering ideas, much like the evolution of Frank's poem. As this musical-textual journey comes to an end, the texture begins to decompose, both in word and song, and falls apart.

Instrumentation:

3 Flutes
2 Oboes
English Horn
2 Bassoons
3 Clarinets in B-flat
Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
SATB Chorus
3 Trumpets in B-flat
2 Horns in F
2 Trombones
Bass Trombone
Euphonium
Tuba
Timpani
3 Percussion

Percussion List:

Percussion 1: Marimba, Temple Blocks (4: low, medium low, medium high, high), Crash Cymbals
Percussion 2: Vibraphone, Roto-toms (14", 12", 10", 8", precise pitches not desired, but tuned in such a way to preserve the relationship of the size of the drums), Bass Drum
Percussion 3: Glockenspiel, Snare Drum

DURATION: 13'

Cityscape

Transposed Score

Rebecca Morgan Frank

Aaron Neal Stepp

♩ = 106

Flute 1

Flute 2

Flute 3

Oboe 1, 2

English Horn

Bassoon 1

Bassoon 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Choir SATB

Trumpet in B♭ 1,2,3

Horn in F 1

Horn in F 2

Trombone 1, 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Marimba

Glockenspiel

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Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Choir

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (Marimba)

Perc. 2

Perc. 3

mp

p

mf

pp

f

fp

pp *sempre*

pp

fp

mp

p *non pedale* *motor off*

(p)

Harmon Mute, stem in

Vibraphone

(Glockenspiel)

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is complex, featuring various musical symbols, notes, rests, and dynamic markings.

The score is organized into systems, with each system containing multiple staves. The staves are labeled with the instruments they represent, such as Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Bsn. 1, Bsn. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Choir, V. Tpt. 1, V. Tpt. 2, V. Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Perc. 1, Perc. 2, and Perc. 3.

The notation includes various musical symbols, such as notes, rests, and dynamic markings. Dynamic markings like *f* (forte) and *pp* (pianissimo) are used to indicate the volume of the music. The score also includes various musical notations, such as beams, slurs, and accidentals.

The page is a single system of the score, showing the first four measures of the music. The notation is complex, and the score is written for a large ensemble, making it a challenging task to transcribe the entire page into a single block of text.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Choir

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

[illegible]

33

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S

The mark ____ up - on our fac - - - es ____

when we rise from the tun - nels ____

gasp - - - ing in the next

A

the mark ____ up - on our fac - - - es ____

when we rise from the tun - nels ____

gasp - - - ing in the next

T

the mark ____ up - on our fac - - - es ____

when we rise from the tun - nels ____

gasp - - - ing in the next

B

the mark ____ up - on our fac - - - es ____

when we rise from the tun - nels ____

gasp - - - ing in the next

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

47

9

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S.

A.

T.

B.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

50

55

f

fp

mf

Open

on - - ly to on - ly to find

50

55

f

fp

mf

Open

on - - ly to on - ly to find

Fl. 1, 2, 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S.

A.

T.

B.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

(Marimba)

(Vibraphone)

(Glockenspiel)

59

62

fp

p

mp

mf

an - oth - er sealed gate and an-oth-er and an-oth-er an - oth - er sealed gate an - oth - er sealed gate an - oth - er

mp

p

p

p

mp

p

mp

p

66

Fl. 1, 2, 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1, 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S

— sealed gate circ - ling a - round — an - oth - er sealed gate — circ - ling a - round — the nar - row —

A

T

B

B♭ Tpt. 1, 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

66

71

74

Fl. 1, 2, 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1, 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S

A

T

B

B♭ Tpt. 1, 2, 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

71

74

streets that circ - ling a - round the nar - row streets that circ ling

mf

the nar - row streets that

[illegible]

83

♩ = 92

The image displays a page from a musical score, specifically measures 83 through 87. The score is written for a large ensemble, including woodwinds, brass, choir, and percussion. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as ♩ = 92. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings like *f*, *fp*, and *pp*. The percussion part includes a section for Temple Blocks starting at measure 83. The score is presented in a clean, professional layout with clear notation and dynamic markings.

[illegible]

94

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Choir

3♯ Tpt. 1

3♯ Tpt. 2

3♯ Tpt. 3

Hn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

(Temple Blocks)

(Roto-toms)

[Snare (on)]

110

110

[illegible]

119 120

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Choir

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Temp.

Perc. 1 (Temple Blocks)

Perc. 2 (Roto-toms)

Perc. 3

124

127

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

127

S

A

T

B

124

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

124

Perc. 1, 2, 3

pp

mf

scut-tl - ing

songs of mice

songs of mice

mp

mp

pp

[illegible]

[illegible]

[illegible]

149

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

149

S

eve - ry - thing in eve - ry - thing in eve - ry - thing in

A

eve - ry - thing in eve - ry - thing in eve - ry - thing in

T

eve - ry - thing in eve - ry - thing in eve - ry - thing in

B

eve - ry - thing in eve - ry - thing in eve - ry - thing in

149

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

149

Timp.

149

Perc. 1

(Crash Cymbals)

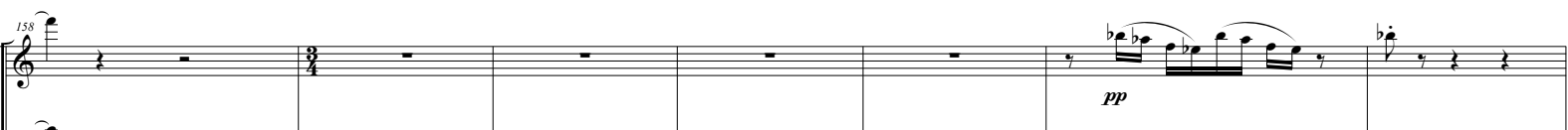
Perc. 2

Perc. 3

[C=>Db, E=>Eb, Ab=>G]

Fl. 1

158



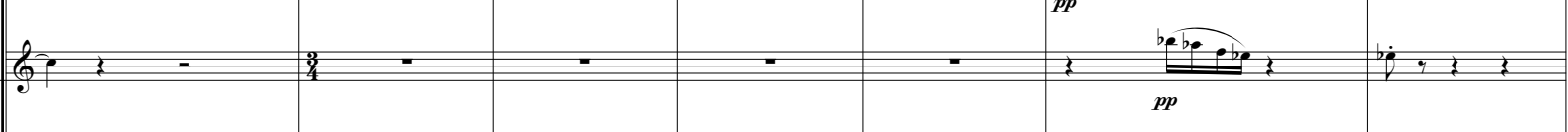
Fl. 2



Fl. 3



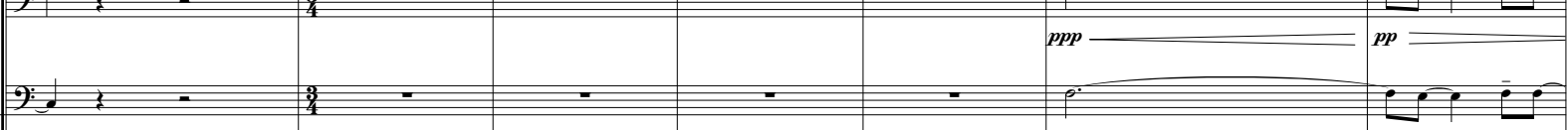
Ob. 1



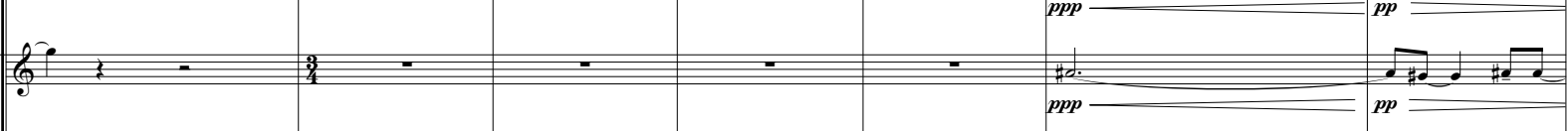
Ob. 2



E. Hn.



Bsn. 1



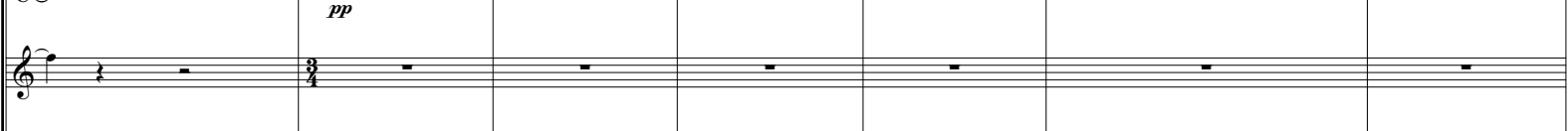
Bsn. 2



B♭ Cl. 1



B♭ Cl. 2



B♭ Cl. 3



B. Cl.



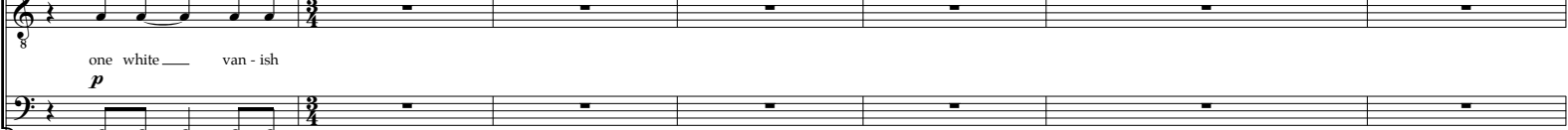
A. Sx. 1



A. Sx. 2



T. Sx.



B. Sx.



S

158



A



T

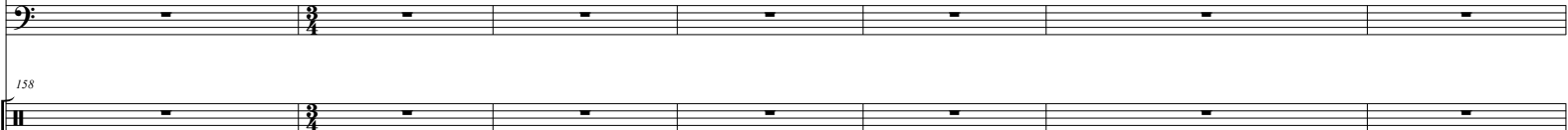


B




B♭ Tpt. 1, 2, 3

158




Hn. 1, 2



Tbn. 1, 2

158



B. Tbn.



Euph.

Tuba

Timp.

Perc. 1, 2, 3

158

165

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S

A

T

B

165

whis-pered

whis-pered by the search

whis-pered

whis-pered by the search

whis-pered

whis-pered by the search

165

B \flat Tpt. 1, 2, 3

Hn. 1, 2

165

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

165

Timp.

165

Perc. 1, 2, 3

[illegible]

[illegible]

183

183

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Choir

B \flat Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

199

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S.

A.

T.

B.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

210

[illegible]

223

Fl. 1. *p* *pp* *pp*

Fl. 2. *p* *pp* *pp*

Fl. 3. *p* *pp* *pp*

Ob. 1. *p* *pp*

Ob. 2. *p* *pp*

E. Hn. *pp* *mp*

Bsn. 1.

Bsn. 2. *pp* *mp*

B. Cl. 1. *pp*

B. Cl. 2. *pp*

B. Cl. 3. *pp*

B. Cl.

A. Sx. 1.

A. Sx. 2.

T. Sx.

B. Sx.

S. *p*

A. *p*

T. *p*

B. *p*

B. Tpt. 1. *f*

B. Tpt. 2. *f*

B. Tpt. 3. *pp* *mp*

Hn. 1. *pp*

Hn. 2. *pp*

Tbn. 1. *mf*

Tbn. 2. *mf*

B. Tbn. *pp*

Euph. *pp*

Tuba. *pp*

Timp. *Gb=>A, G=>C, Db=>D*

Perc. 1. (Temple Blocks)

Perc. 2. (Roto-toms)

Perc. 3.

these cit - ies are re - liefs carved in carved

these cit - ies are re - liefs these cit - ies are re - liefs carved in

these cit - ies are re - liefs these cit - ies are re - liefs carved in

cit - ies are re - liefs these cit - ies are re - liefs carved in carved

225

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S

A

T

B

B♭ Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

in sink - ing hills carved in carved sink - ing hills carved in sink - ing hills carved in sink - ing hills carved

229

Fl. 1, 2, 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

231

S

A

T

B

229

B♭ Tpt. 1, 2, 3

Hn. 1, 2

229

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

229

Perc. 1, 2, 3

234

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S

A

T

B

B♭ Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

sink - ing hills

238 239

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

238 239

S

A

T

B

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

238

Perc. 1, 2, 3

243 39

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

S

A

T

B

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

The image displays a page from a musical score, specifically measures 248 through 250. The score is written for a large ensemble, including orchestral instruments and vocal soloists.

Instrumental Parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- English Horn:** E. Hn.
- Bassoons:** Bsn. 1, Bsn. 2
- Baritone Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- Bass Clarinet:** B. Cl.
- Saxophones:** A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.
- Vocalists:** S (Soprano), A (Alto), T (Tenor), B (Bass)
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Horns:** Hn. 1, 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Euphonium:** Euph.
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, Perc. 3

Measure 248: This measure contains the beginning of a vocal phrase. The vocalists enter with the lyrics "land - - - fill". The instrumental parts are mostly silent or have sustained notes.

Measures 249-250: These measures continue the vocal phrase. The vocalists sing "Bricks of blood". The instrumental parts provide harmonic support, with various instruments playing sustained notes or moving lines.

Dynamics and Performance Instructions:

- pp (pianissimo):** Indicated for several instrumental parts in measure 248.
- f (forte):** Indicated for the vocalists and some instrumental parts in measures 249-250.
- ff (fortissimo):** Indicated for the vocalists in measure 248.
- p (piano):** Indicated for some instrumental parts in measures 249-250.
- >**: Accents are placed over certain notes in the percussion and woodwind parts.

Lyrics:

land - - - fill
Bricks of blood

258 265 41

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2

E. Hn.

Bsn. 1 *p*

Bsn. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S
Bricks of blood

A
Bricks of blood

T
Bricks of blood

B
Bricks of blood

B♭ Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp. *mp* *pp*

Perc. 1 *mp* *pp*

Perc. 2 *mp* *pp*

Perc. 3

275

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S.

A.

T.

B.

Bricks of blood now drained to dull concrete blocks

Bricks of blood now drained

Bricks of blood now drained

Bricks of blood now drained to dull concrete blocks

Bricks of blood now drained

Bricks of blood now drained to dull concrete blocks

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1, 2, 3

275

281

281

298

301

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

301

298

mf

the

mf

civ - i - lized

world

the

civ - i - lized

A

298

mf

the

mf

civ - i - lized

world

the

T

298

mf

the

mf

civ - i - lized

world

civ - i - lized

B

298

the

civ - i - lized

world

B♭ Tpt. 1, 2, 3

Hn. 1, 2

298

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

298

p

[Marimba]

p

3

Perc. 1

p

[Vibraphone]

p non pedale

Glockenspiel

p

3

Perc. 2

p

3

Perc. 3

Fl. 1, 2, 3

Ob. 1, 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1, 2, 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

304

S

A

T

B

world

civ - i - lized world

the civ - i - lized world

civ - i - lized world

civ - i - lized world

the civ - i - lized world

the civ - i - lized world

the civ - i - lized world

304

B♭ Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1, 2, 3

Ob. 1, 2

E. Hn.

Bsn. 1

Bsn. 2

B♭ Cl. 1, 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

S

A

lized world

pp

T

civ-i-lized

pp

B

civ - i - lized civ - i - lized

B♭ Tpt. 1, 2, 3

Hn. 1, 2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

(Marimba)

Perc. 2

(Vibraphone)

pp

Perc. 3

(Glockenspiel)

pp